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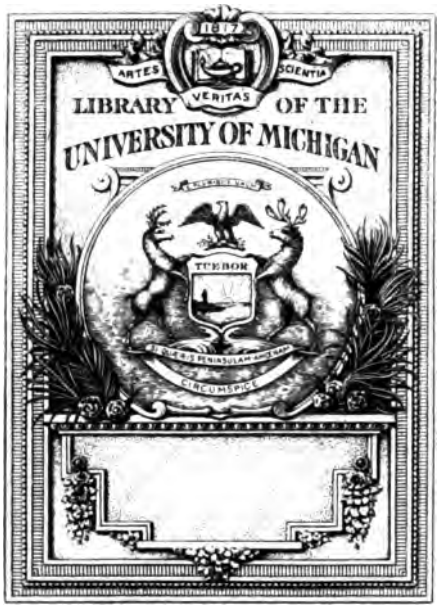

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BOSTON, NEW YORK AND CHICAGO
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1905–1906

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A SKETCH OF THE FIRM OF HOUGHTON, MIFFLIN AND COMPANY

THE founder of the publishing house of Houghton, Mifflin and Company was Henry Oscar Houghton, and the beginnings of the business are to be found in his personal ventures long before the firm took its present style. Mr. Houghton was born in the little village of Sutton, Vermont, April 30, 1823. At the age of thirteen he became an apprentice in the office of the Burlington "Free Press," and in the mechanical training there received he laid in part the foundation of his business success. A more important foundation was in the intellectual training upon which he afterward entered. An elder brother was at the time a student in the University of Vermont, and listening to his advice, the boy determined to acquire a collegiate education. At the age of nineteen he entered the same university, with twelve and a half cents in his pocket, but with a substantial preparation and with a resource in his trade as a printer to which he turned from time to time as a means of support.

Mr. Houghton's first purpose, like that of many college graduates of his day, was to take up teaching until he could decide upon his permanent vocation; but failing to find a favorable opportunity, he took up the work of a reporter on the Boston "Traveller." It was while he was engaged on the newspaper that the publication of a scholarly work by one of the publishing houses in Boston demanded a proofreader trained in the classics, and the task came to Mr. Houghton. The renewal of his old art opened the way, and though at first reluctant, since in the eyes of most in those days a college education seemed thrown away on a printer, he resolved to turn to printing as his vocation, and in January, 1849, he joined Mr. Bolles, then of the firm of Freeman and Bolles, in establishing a printing office under the style of Bolles and Houghton. Mr. Freeman retained for a while his interest in the business, and until his death, at an advanced age, was wont to visit and congratulate the successful man who earlier had been his associate.

The office was at first established on Remington Street in Cambridge, and the most important connection was that made with Messrs. Little, Brown and Company of Boston, then as now an eminent publishing house, especially of law books. The moving spirit at that date was Mr. James Brown, a warm friend of the elder John Murray, from whom he named a son, who has succeeded him in business. The firm gave the young printer

substantial encouragement, and Mr. Houghton, who was now by himself, became the tenant of Mr. Charles C. Little in a brick, domestic-looking building on the banks of the Charles River. The building had formerly been used by the city of Cambridge as a house for the town poor, and stood almost in the open country. Mr. Houghton and Mr. Brown were desirous of giving the new press a significant name, and tried various experiments till Mr. Brown said one day: "This press stands by the side of the Charles River; why not call it The Riverside Press?" and this most natural name was then given it. Since then the term Riverside has come to cover a thickly populated district and to be applied to various neighboring industries.

The firm of Little, Brown and Company was also largely interested in works of standard literature, and was at this time carrying forward the series of British Poets, re-edited on this side of the water by Lowell, Child, and Norton, and Mr. Houghton was soon studying the problems of book-making in general literature and bringing to bear his double training as an artisan and a student. He extended his connection with publishing houses, especially allying himself with Messrs. Ticknor and Fields, then coming to the front as the publishers of the leading American authors. In a short time he had won a reputation for making books which preserved the traditions of the great printers, and "Printed at The Riverside Press" became a trademark of value.

As his printing business extended, Mr. Houghton gradually found himself acquiring an interest in the books which he printed, and he saw also the necessity of adding facilities for binding. He went to England in 1864, and induced skilled workmen to come to Riverside and engage with him. The enlargement of facilities was made necessary especially by the connection formed with Messrs. G. & C. Merriam and Company, of Springfield, the publishers of Webster's Dictionary, a work which under its revised form of The International Dictionary is still manufactured at Riverside. It became clear also to Mr. Houghton that, with the interest he was acquiring in important books, it was desirable to make a closer connection with a publisher, and in 1864 he formed a partnership with Mr. Melancthon M. Hurd, of New York, formerly of the firm of Sheldon and Company, and the new firm of Hurd and Houghton at once began the publication of standard and miscellaneous books. The publishing proper was to be carried on in New York, while the manufacture of books for this firm as well as for others was to continue at Riverside under the name of H. O. Houghton and Company

The firm of Hurd and Houghton existed under the same name until 1878, but from time to time changes occurred in its personnel. In 1866 Mr. Albert G. Houghton, an elder brother of the

founder of the Press, was admitted, occupying himself mainly with the interests in New York. Not long after the establishment of "The Riverside Magazine," in 1867, Mr. George H. Mifflin, then a recent graduate of Harvard College, came into the service of the house, and has had continuous connection with it ever since. In 1872 both he and Mr. Horace Scudder became members of the firm. Mr. Scudder retired after three years, at the expiration of his term of partnership, preferring to give his time more exclusively to literary pursuits, but remained actively identified with the editorial department of the business until his death in 1902. In 1873 the house bought "The Atlantic Monthly."

The gravitation of the business to Cambridge, since economy of management was facilitated by shipping direct from the Press and performing there most of the functions of publishing, was accelerated by the purchase of "The Atlantic" and by an important change which took place in 1878. Failing health led to the retirement from active service of Mr. Albert G. Houghton, and Mr. Hurd also for a similar cause wished to be relieved of business care. At the same time the house formed a consolidation with James R. Osgood and Company, the successors to Ticknor and Fields. Mr. Osgood represented this house in the new firm, and the style became Houghton, Osgood and Company. The immediate effect of this was to transform a well-equipped manufacturing concern with a modest list of publications into a large publishing house having on its catalogue the names of the great leaders of American literature. The premises in Boston formerly occupied by James R. Osgood and Company became the headquarters of the publishing department, and the books now bore the imprint of Boston and New York instead of New York and Cambridge.

The firm as thus constituted continued for two years, when Mr. Osgood retired, and the style of the firm became, in 1880, Houghton, Mifflin and Company; and, shortly after, the publishing headquarters in Boston were removed to 4 Park Street. Various changes in the personnel of the firm have occurred since that time. On the 25th of August, 1895, Mr. H. O. Houghton, Senior, the founder of the house, died, after a lingering illness which had compelled his gradual withdrawal from active work. The style of the firm has, however, continued the same since his death, his interest still being represented in the business. Mr. Mifflin is senior partner, and has associated with him Henry O. Houghton (son of the founder), James Murray Kay, L. H. Valentine, Albert F. Houghton, and Albert Houghton Pratt (son and grandson respectively of Mr. Albert G. Houghton). For convenience in accounts, the manufacturing part of the business retains the original appellation of H. O. Houghton and Company.

At Riverside the books and "The Atlantic Monthly" are manufactured and stored, and from it they are shipped. The mailing department is there also, and the accounts are kept at the Press. The savings department of the business, which is in effect a savings bank for all connected with the firm in any capacity and in any of its establishments, is managed at Riverside; and a Mutual Benefit Association is under the control of those engaged at the Press.

The office at 4 Park Street, Boston, occupies three stories of what was formerly the Quincy mansion. It is the office especially of the publishing, editorial, educational, and subscription departments, and of the editorial and publishing departments of "The Atlantic Monthly."

In New York the offices of the firm are at 85 Fifth Avenue. Mr. Albert F. Houghton has his office here, and the various interests of the house are served in all its departments. In Chicago the firm has an office at 378–388 Wabash Avenue, in which are branches of the Educational and Subscription Departments. In the Bessemer Building at Pittsburg there is still another branch of the Subscription Department.

Books published in America by Houghton, Mifflin and Company will be issued in Great Britain and her colonies by Messrs. Archibald Constable and Company, Ltd., of London, unless they are of interest to American readers only, or are otherwise specially arranged for; and the literary agents of the house in London are Messrs. A. P. Watt and Son. The Catalogue which follows this sketch gives the names of all those writers whose works are now published by the firm, and a glance through these pages will show the breadth of the intellectual, literary, and scientific interests embraced in its activities.

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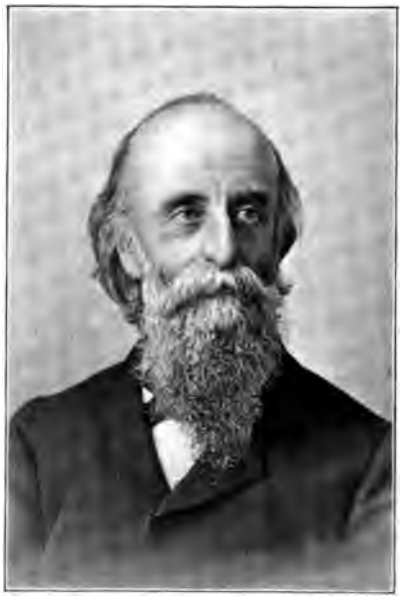

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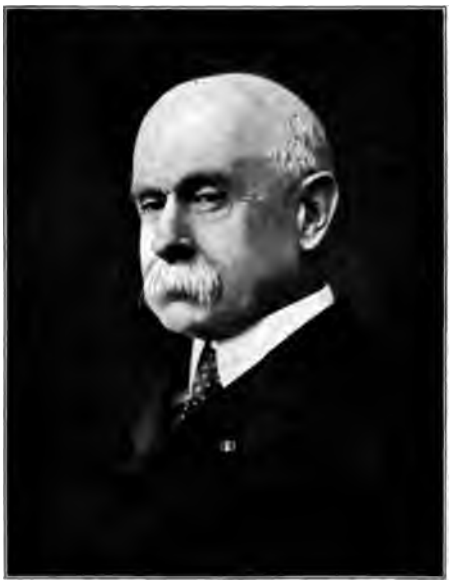

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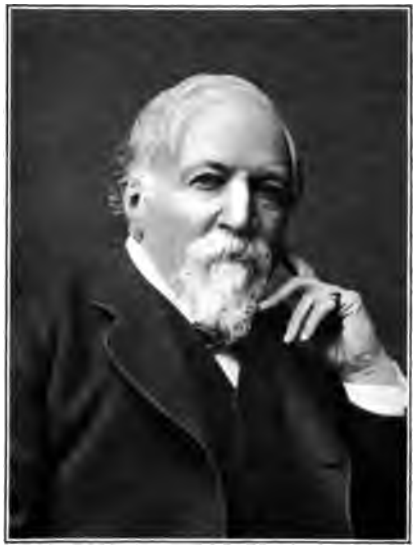

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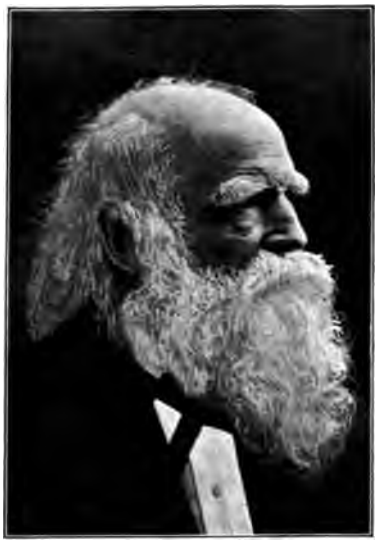

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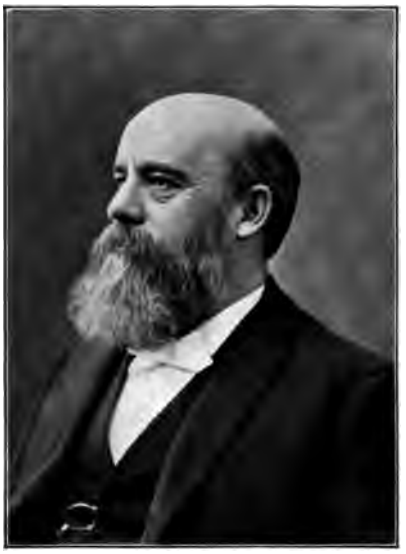

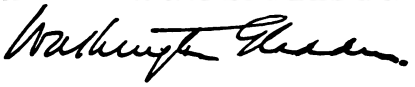

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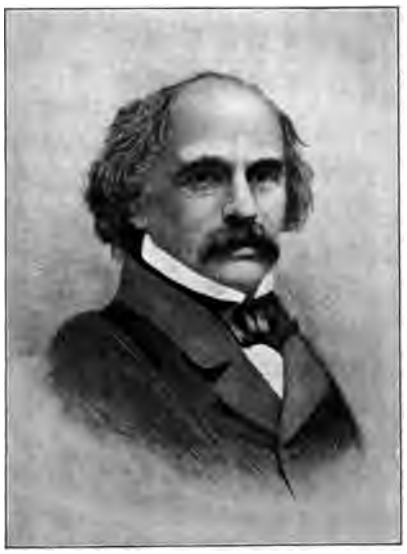

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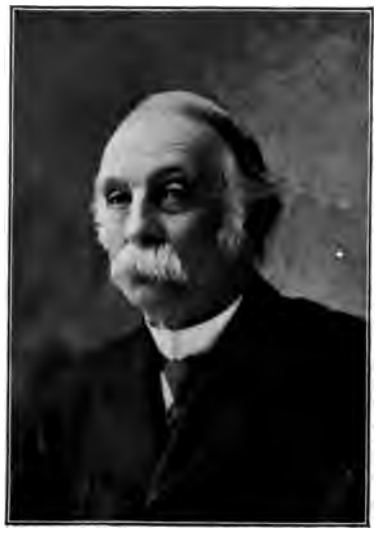

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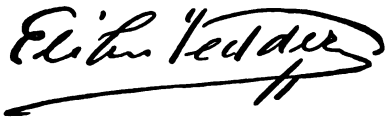

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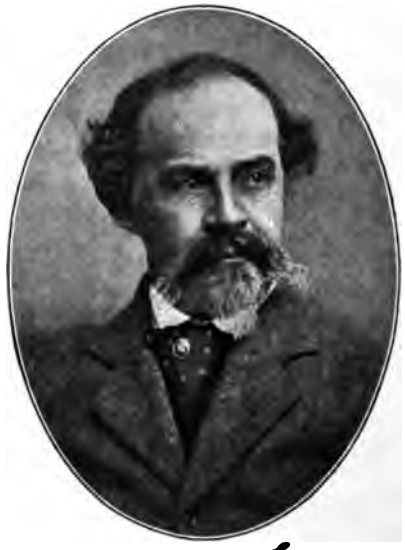

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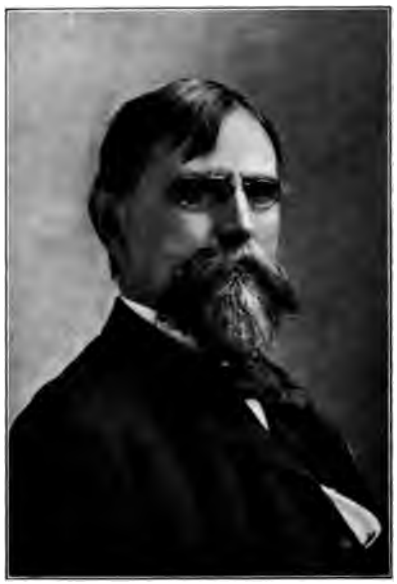

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COOKE'S (G. W.) Poets and Problems.
CROTHERS'S (S. M.) The Endless Life.
DARMESTETER'S (JAMES) Selected Essays.
DE QUINCEY'S (THOS.) Essays in Philosophy; Essays on Christianity, Paganism, and Superstition.
DIMAN'S (J. L.) The Theistic Argument.
DINSMORE'S (C. A.) The Teachings of Dante.

EMERSON'S (E. R.) Nature and Human Nature.
EVERETT'S (C. C.) Essays, Theological and Literary; Poetry, Comedy, and Duty.
FISKE'S (JOHN) Darwinism, and Other Essays; The Destiny of Man; Excursions of an Evolutionist; The Idea of God; Life Everlasting; Through Nature to God; The Unseen World, and Other Essays.
GENUNG'S (J. F.) The Epic of the Inner Life.
GLADDEN'S (W.) Applied Christianity; How Much is Left of the Old Doctrines? The Lord's Prayer; Seven Puzzling Bible Books; Social Salvation; Witnesses of the Light; Who Wrote the Bible? Where Does the Sky Begin?
GORDON'S (G. A.) The Christ of To-day; Immortality and the New Theodicy; The Witness to Immortality.
GRIFFIS'S (W. E.) The Lily among Thorns.
HARRIS'S (W. T.) The Spiritual Sense of Dante's Divina Commedia.
HEARN'S (L.) Gleanings in Buddha-Fields.
HENDERSON'S (C. H.) The Children of Good Fortune.
HOLMES'S (O. W.) Pages from an Old Volume of Life.
INGERSOLL LECTURES, THE.
JAMES'S (H.) The Secret of Swedenborg; Society the Redeemed Form of Man.
JAMES'S (WM.) Human Immortality.
JASTROW'S (JOSEPH) The Subconscious; Fact and Fable in Psychology.
JOHNSON'S (SAMUEL) Lectures, Essays, and Sermons.
LEWES'S (G. H.) Problems of Life and Mind.
LONGFELLOW'S (SAMUEL) Essays and Sermons.
LOWELL'S (PERCIVAL) The Soul of the Far East.
MACPHAIL'S (A.) Essays in Puritanism.
MATHEWS'S (WM.) Conquering Success.
MITCHELL'S (H. G.) Amos.
MONTAIGNE'S (MICHAEL DE) Essays.
MUNGER'S (T. T.) On the Threshold.
MÜNSTERBERG'S (HUGO) The Eternal Life; Psychology and Life.
NOBLE LECTURES, THE.
OSLER (WM.) Counsels and Ideals from the Writings of; Science and Immortality.
PAINE'S (L. L.) Evolution of Trinitarianism.
PALMER'S (G. H.) The Field of Ethics; The Nature of Goodness.
PASCAL'S (BLAISE) Provincial Letters; Thoughts, Letters, and Opuscules.
PHELPS'S (E. S.) The Struggle for Immortality.
PUFFER'S (ETHEL D.) The Psychology of Beauty.
ROYCE'S (JOSIAH) The Conception of Immortality; The Religious Aspect of Philosophy; The Spirit of Modern Philosophy.
SHAIRP'S (J. C.) Culture and Religion; Studies in Poetry and Philosophy.
SHALER'S (N. S.) The Interpretation of Nature.
SINNETT'S (A. P.) The Occult World; The Rationale of Mesmerism.
SMITH'S (O. J.) Eternalism; Balance.
THOREAU'S (H. D.) Miscellanies; Thoughts; Walden; A Week on the Concord and Merrimack Rivers.
WARREN'S (W. F.) Paradise Found.
WHEELER'S (B. I.) Dionysos and Immortality.
WHITNEY'S (A. D. T.) The Integrity of Christian Science; The Open Mystery.

SOCIOLOGY. **See Sociology**

MISCELLANEOUS

ALBEE'S (JOHN) Prose Idyls.
AMERICAN PROSE.
BALLOU'S (M. M.) Genius in Sunshine and Shadow.
BRIGGS'S (L. B. R.) Routine and Ideals.
BROWN'S (DR. JOHN) Spare Hours.
CAMP (WALTER) and DELAND'S (L. F.) Football.
CARLYLE'S (THOS.) Miscellaneous Essays.
CLARKE'S (J. F.) Self-Culture.
DE QUINCEY (THOMAS), Beauties from the Writings of.
DICKENS'S (CHAS.) Sketches by Boz.
EMERSON'S (E. R.) Masks, Heads, and Faces.
FIELDS'S (J. T.) Underbrush.
FISKE'S (JOHN) A Century of Science, and Other Essays; Darwinism, and Other Essays; Excursions of an Evolutionist; Myths and Myth-Makers.
FRANKLIN'S (BENJAMIN) Poor Richard's Almanac.
GILMAN'S (N. P.) The Laws of Daily Conduct.
GILMAN (N. P.) and JACKSON'S (E. P.) Conduct as a Fine Art.
HAMLIN'S (A. C.) Leisure Hours among the Gems.
HAWTHORNE'S (JULIAN) Confessions and Criticisms.
HAWTHORNE'S (NATHANIEL) The Old Manse, and a Few Mosses; Sketches

and Studies; Tales, Sketches, and Other Papers.
HEAD'S (F. H.) Shakespeare's Insomnia.
HIGGINSON'S (Mary T.) Seashore and Prairie.
HOLMES'S (O. W.) Medical Essays; My Hunt after "The Captain," etc.; Pages from an Old Volume of Life.
IRVING'S (WASHINGTON) Essays from the Sketch Book.
JACKSON'S (E. P.) Character-Building.
JAMES'S (HENRY) Literary Remains.
JAMESON'S (ANNA) Studies and Stories.
JOHNSON'S (R.) Little Classics.
KING'S (T. STARR) Substance and Show.
LAWRENCE'S (R. M., M. D.) The Magic of the Horse-Shoe, with Other Folk-Lore Notes.
LELAND'S (C. G.) The Gypsies.
LEWES'S (G. H.) The Physical Basis of Mind; Problems of Life and Mind; The Study of Psychology.
LONG'S (J. D.) After-Dinner and Other Speeches.
MARTINEAU'S (HARRIET) Household Education.
MASTERPIECES OF AMERICAN LITERATURE.
MASTERPIECES OF BRITISH LITERATURE.
MODERN CLASSICS.
MORISON'S (G. S.) New Epoch as Developed by the Manufacture of Power.
ORVIS (C. F.) and CHENEY'S (A. N.) Fishing with the Fly.
PARTON'S (JAMES) Smoking and Drinking.
STOWE'S (H. B.) The Chimney-Corner; Flowers and Fruit; House and Home Papers; Little Foxes.
THACKERAY'S (W. M.) Lighter Hours; Miscellaneous Papers; Roundabout Papers.
TRUEBLOOD'S (B. F.) The Federation of the World.
WASHINGTON'S (GEORGE) Rules of Conduct, etc.
WHIPPLE'S (E. P.) Success and Its Conditions.
WHITTIER'S (J. G.) Old Portraits, etc.
WILSON'S (WOODROW) Mere Literature, and Other Essays.

Fiction

AMERICAN HISTORICAL NOVELS

BYNNER'S (E. L.) The Begum's Daughter; Zachary Phips.
CATHERWOOD'S (M. H.) The Lady of Fort St. John; Old Kaskaskia.
COOKE'S (J. E.) My Lady Pokahontas.
COOPER'S (J. F.) The Spy; Wyandotte.
CRADDOCK'S (C. E.) A Spectre of Power; Where the Battle was Fought.
EWELL'S (A. M.) A White Guard to Satan.
FOOTE'S (M. H.) Cœur d'Alene.
JEWETT'S (S. O.) The Tory Lover.
JOHNSTON'S (MARY) Prisoners of Hope; To Have and to Hold; Audrey.
LINCOLN'S (J. G.) A Pretty Tory; An Unwilling Maid.
MCILWRAITH'S (J. N.) The Curious Career of Roderick Campbell.
SAGE'S (WM.) The Claybornes.
STEVENSON'S (B. E.) The Heritage; A Soldier of Virginia.
THACKERAY'S (W. M.) The Virginians.
WALLACE'S (LEW) The Fair God.

New England

AUSTIN'S (J. G.) Betty Alden; David Alden's Daughter, and Other Stories; Doctor Le Baron and his Daughters; A Nameless Nobleman; Standish of Standish.
BYNNER'S (E. L.) Agnes Surriage; Penelope's Suitors.
CHILD'S (F. S.) An Unknown Patriot.
COFFIN'S (C. C.) Daughters of the Revolution.
COOPER'S (J. F.) Lionel Lincoln; The Wept of Wish-ton-Wish.
ECKSTORM'S (F. H.) The Penobscot Man.
HAWTHORNE'S (NATHANIEL) The Blithedale Romance; Legends of the Province House; The Scarlet Letter.
WHITTIER'S (J. G.) Margaret Smith's Journal.

LOCAL NOVELS AND STORIES

New England

ALDRICH'S (T. B.) Marjorie Daw, and Other Stories; Prudence Palfrey; The Queen of Sheba; The Stillwater Tragedy; The Story of a Bad Boy.
AUSTIN'S (J. G.) The Desmond Hundred.
BATES'S (ARLO) The Diary of a Saint; Love in a Cloud; The Pagans; Patty's Perversities; The Philistines; The Puritans.
BELLAMY'S (EDWARD) Looking Backward.
BROWN'S (ALICE) Paradise; Fools of

Nature; King's End; Margaret Warrener; The Mannerings; Meadow Grass; Tiverton Tales.

BURNHAM'S (C. L.) Dearly Bought; Doctor Latimer; A Great Love; The Mistress of Beech Knoll; Next Door; No Gentlemen; Young Maids and Old.

CATHERWOOD'S (MARY H.) The Chase of St. Castin, and Other Stories (of Maine and Canada).

COOKE'S (R. T.) Happy Dodd; Huckleberries; Somebody's Neighbors; The Sphinx's Children; Steadfast.

FOSTER'S (M. G.) The Heart of the Doctor.

HALE (LUCRETIA P.) and BYNNER'S (E. L.) An Uncloseted Skeleton.

HALIBURTON'S (T. C.) The Clockmaker (Sam Slick).

HAWTHORNE'S (NATHANIEL) The Dolliver Romance; Dr. Grimshawe's Secret; Fanshawe; Grandfather's Chair; House of the Seven Gables; Little Daffydowndilly; Mosses from an Old Manse; Septimius Felton; The Snow-Image, and Other Twice-Told Tales; Tales of the White Hills; Twice-Told Tales.

HOLMES'S (O. W.) Elsie Venner; The Guardian Angel; A Mortal Antipathy.

HOWARD'S (BLANCHE WILLIS) One Summer.

HOWELLS'S (W. D.) Dr. Breen's Practice; A Chance Acquaintance; A Fearful Responsibility, and Other Stories; Indian Summer; The Minister's Charge; A Modern Instance; The Rise of Silas Lapham; Suburban Sketches; The Undiscovered Country; A Woman's Reason.

HUMPHREY'S (ZEPHINE) Uncle Charley.

JAMES'S (HENRY, JR.) The Europeans; Tales of Three Cities.

JEWETT'S (SARAH O.) Novels and Stories.

LEE'S (JENNETTE) A Pillar of Salt; The Son of a Fiddler.

LEE'S (MARY C.) In the Cheering-Up Business; A Quaker Girl of Nantucket; A Soulless Singer.

LONGFELLOW'S (H. W.) Kavanagh.

PHELPS'S (E. S.) Doctor Zay; Donald Marcy; Friends: A Duet; The Gates Ajar; Hedged In; Jack the Fisherman; The Madonna of the Tubs; Old Maids and Burglars in Paradise; The Silent Partner; A Singular Life; The Story of Avis.

PRINCE'S (H. C.) The Strongest Master.

REVEREND IDOL, A.

ROBINSON'S (R. E.) Out of Bondage; Danvis Folks; A Danvis Pioneer; Sam Lovel's Boy; Uncle Lisha's Outing.

SEVERANCE'S (M. S.) Hammersmith: his Harvard Days.

SIBLEY'S (L. L.) A Lighthouse Village.

STIMSON'S (F. J.) Pirate Gold.

STOWE'S (H. B.) The Minister's Wooing; Old Town Folks; The Pearl of Orr's Island; Poganuc People; Sam Lawson's Fireside Stories.

TINCKER'S (M. A.) Two Coronets. (R. P. S.).

TWO GENTLEMEN OF BOSTON.

VAN HUTTEN'S (BARONESS) Our Lady of the Beeches.

WARD'S (H. D.) The Burglar who Moved Paradise.

WASSON'S (G. S.) The Green Shay; Cap'n Simeon's Store.

WELLS'S (K. G.) Miss Curtis.

WHITE'S (E. O.) The Coming of Theodora; A Lover of Truth; Winterborough; Lesley Chilton.

WHITNEY'S (A. D. T.) Novels and Stories.

WIGGIN'S (K. D.) Rose o' the River; Rebecca of Sunnybrook Farm; The Village Watch-Tower.

New York State

BARTLETT'S (F. O.) Joan of the Alley.

BISHOP'S (W. H.) The House of a Merchant Prince.

BROWN'S (H. D.) The Petrie Estate; Two College Girls.

BURNHAM'S (C. L.) Miss Bagg's Secretary; The Right Princess; The Wise Woman.

BYNNER'S (E. L.) Damen's Ghost.

CAHAN'S (ABRAHAM) The Imported Bridegroom, and Other Stories of the New York Ghetto.

COOPER'S (J. F.) Leather Stocking Tales; The Ways of the Hour.

CUMMINS'S (M. S.) The Lamplighter.

DEMING'S (P.) Adirondack Stories; Tompkins, and Other Folks.

FAWCETT'S (EDGAR) Novels.

GRANT'S (ROBERT) An Average Man.

HALL'S (RUTH) The Black Gown; A Downrenter's Son.

HAWTHORNE'S (HILDEGARDE) A Country Interlude.

HOWELLS'S (W. D.) Their Wedding Journey.

IRVING'S (WASHINGTON) Rip Van Winkle, etc.

JACKSON'S (MARGARET DOYLE) The Horse-Leech's Daughters.

KIRK'S (E. O.) Ciphers; A Daughter of Eve; A Lesson in Love; Queen Money;

The Story of Lawrence Garthe; The Story of Margaret Kent.
PANGBORN'S (G. W.) Roman Biznet.
SMITH'S (F. HOPKINSON) Caleb West, Master Diver; Colonel Carter of Cartersville; Tom Grogan.
STOWE'S (H. B.) My Wife and I; We and Our Neighbors.

The South

BAYLOR'S (F. C.) Claudia Hyde.
CHESNUTT'S (C. W.) The Conjure Woman; The House behind the Cedars; The Marrow of Tradition.
CHOPIN'S (KATE) Bayou Folk.
CRADDOCK'S (C. E.) Novels and Stories.
DAVIS'S (M. E. M.) The Queen's Garden; Under the Man-Fig; The Wire Cutters; The Little Chevalier.
EARLE'S (M. T.) Through Old Rose Glasses, and Other Stories.
GRAHAM (M. C.) The Wizard's Daughter, and Other Stories.
HAMILTON'S (K. W.) The Parson's Proxy.
HARRIS'S (J. C.) Balaam and his Master; Mingo; Nights with Uncle Remus; Sister Jane; Tales of the Home Folks in Peace and War; Uncle Remus and his Friends.
JOHNSTON'S (MARY) Audrey.
KIRK'S (E. O.) A Midsummer Madness.
LINCOLN'S (J. G.) A Javelin of Fate; A Genuine Girl; Marjorie's Quest.
SAUNDERS'S (R. D.) John Kenadie.
SMITH'S (F. H.) Colonel Carter of Cartersville.
STOWE'S (H. B.) Dred (Nina Gordon); Uncle Tom's Cabin.
THOMPSON'S (MAURICE) Stories of the Cherokee Hills; A Tallahassee Girl.

The West

ADAMS'S (ANDY) The Outlet; The Log of a Cowboy; A Texas Matchmaker.
AUSTIN'S (MARY) Isidro.
BISHOP'S (W. H.) The Golden Justice.
BROWN'S (CAROLINE) Knights in Fustian.
BURNHAM'S (C. L.) Sweet Clover.
CATHERWOOD'S (M. H.) The Queen of the Swamp, and Other Plain Americans; The Spirit of an Illinois Town, and The Little Renault.
COOPER'S (J. F.) The Oak Openings; The Prairie.
FOOTE'S (M. H.) Novels and Stories.
FRIEDMAN'S (I. K.) Poor People.
GRAHAM'S (M. C.) Stories of the Foothills.
HARTE'S (BRET) Novels and Stories.
HOWE'S (E. W.) A Man Story; A Moonlight Boy; The Story of a Country town.
LOUGHEAD'S (F. H.) The Abandoned Claim; The Black Curtain; The Man Who was Guilty.
LUSH'S (C. K.) The Federal Judge.
LYNDE'S (FRANCIS) The Helpers.
MACKUBIN'S (E.) The King of the Town.
MURFREE'S (F. N. D.) Felicia.
NASON'S (F. L.) To the End of the Trail.
PAYNE'S (WILL) The Story of Eva; Mr. Salt.
ROYCE'S (JOSIAH) The Feud of Oakfield Creek.
SMITH'S (A. P.) The Legatee; Off the Highway.
THANET'S (OCTAVE) Knitters in the Sun; Otto the Knight, etc.
WIGGIN'S (K. D.) The Birds' Christmas Carol: The Story of Patsy; Marm Lisa.
WOOLLEY'S (C. P.) A Girl Graduate; Rachel Armstrong.
YOUNG'S (ROSE E.) Henderson.

GENERAL AND MISCELLANEOUS

ALDRICH'S (T. B.) A Sea Turn, and Other Matters; Two Bites at a Cherry, with Other Tales.
AMERICAN PROSE.
BANGS (J. K.) and SHERMAN'S (F. D.) New Waggings of Old Tales.
BATES'S (ARLO) A Lad's Love.
BATES'S (ORIC) A Madcap Cruise.
BAYLOR'S (F. C.) The Ladder of Fortune.
BELLAMY'S (EDWARD) The Blindman's World, and Other Stories; Miss Ludington's Sister.
BISHOP'S (W. M.) Detmold.
BROWN'S (ALICE) The Day of his Youth; High Noon.
BURNHAM'S (C. L.) Miss Archer Archer; A Great Love; Miss Pritchard's Wedding Trip; A Sane Lunatic; A West Point Wooing, and Other Stories; Jewel: A Chapter in Her Life.
CARRYL'S (G. W.) The Lieutenant-Governor.
CHESNUTT'S (C. W.) The Wife of His Youth, and Other Stories.
CLEMENT'S (C. E.) Eleanor Maitland.
CONVERSE'S (FLORENCE) Diana Victrix.
COOPER'S (J. F.) Sea Tales.
DELAND'S (MARGARET) John Ward, Preacher; Mr. Tommy Dove and Other Stories; Philip and his Wife; Sidney; The Story of a Child; The Wisdom of Fools.
FIELD'S (MRS. J. A.) High-Lights.

FOOTE'S (M. H.) The Desert and the Sown.
FORD'S (P. L.) The Story of an Untold Love.
FROTHINGHAM'S (E. B.) The Turn of The Road.
GRANT'S (ROBERT) The Confessions of a Frivolous Girl; The Knave of Hearts.
HALE'S (L. P.) The Peterkin Papers.
HALL'S (RUTH) The Pine Grove House.
HARDY'S (A. S.) But Yet a Woman; His Daughter First; The Wind of Destiny.
HARRIS'S (M. C.) Novels.
HARTE'S (BRET) Eastern Sketches.
HAWTHORNE'S (JULIAN) Dust; Fortune's Fool; Love—or a Name.
HENDERSON'S (C. H.) John Percyfield.
HOWELLS'S (W. D.) A Day's Pleasure, etc.
JAMES'S (HENRY, JR.) Watch and Ward.
JOHNSON'S (R.) Little Classics, 1-12, 17.
KIRK'S (E. O.) Better Times; Our Lady Vanity; A Remedy for Love; The Revolt of a Daughter; Sons and Daughters; Walford; Good-Bye, Proud World; The Apology of Ayliffe.
LONDON'S (JACK) The Son of the Wolf.
MANN'S (RUFUS) The Prelude and the Play.
MATHER'S (PERSIS) The Counsels of a Worldly Godmother.
O'CONNOR'S (W. D.) Heroes of the Storm.
OWEN'S (CATHERINE) Gentle Breadwinners; Molly Bishop's Family; Ten Dollars Enough.
PERRY'S (NORA) A Book of Love Stories; For a Woman; The Tragedy of the Unexpected, and Other Stories.
PHELPS'S (E. S.) Avery; Beyond the Gates; Fourteen to One; The Gates Between; Loveliness; Men, Women, and Ghosts; Sealed Orders, and Other Stories; The Successors of Mary the First; The Supply at Saint Agatha's; Within the Gates; Trixy.
PIER'S (A. S.) The Ancient Grudge.
PUTNAM'S (ELEANOR) A Woodland Wooing.
RIVERSIDE PAPER SERIES.
SCUDDER'S (H. E.) The Dwellers in Five-Sisters Court; Stories and Romances.
SCUDDER'S (V. D.) A Listener in Babel.
SHERWOOD'S (MARGARET) The Coming of the Tide.
SMITH'S (A. P.) The Legatee.
SMITH'S (F. H.) A Day at Laguerre's, and Other Days; A Gentleman Vagabond, and Some Others; The Other Fellow.
STIRLING'S (A.) At Daybreak.
STOWE'S (H. B.) Household Papers and Stories; Pink and White Tyranny; Stories, Sketches, and Studies.
TICKNOR PAPER SERIES.
WARD'S (H. D.) The Light of the World; The White Crown, and Other Stories.
WELLS (CAROLINE) and TABER'S (HARRY) Matrimonial Bureau.
WHITE'S (E. O.) A Browning Courtship, and Other Stories.
WHITE'S (R. G.) The Fate of Mansfield Humphreys.
WHITTIER'S (J. G.) Tales and Sketches.
YECHTON'S (BARBARA) Fortune's Boats.

HISTORICAL NOVELS OF THE OLD WORLD

CONVERSE'S (FLORENCE) Long Will.
COOPER'S (J. F.) The Bravo; The Heidenmauer; Mercedes of Castile.
DICKENS'S (CHAS.) Barnaby Rudge; A Tale of Two Cities.
HARDY'S (A. S.) Passe Rose.
NEWELL'S (W. W.) King Arthur and the Table Round.
PHELPS (E. S.) and WARD'S (HERBERT D.) Come Forth; The Master of the Magicians.
SAGE'S (WM.) Robert Tournay.
SCOTT'S (SIR W.) Novels and Tales.
THACKERAY'S (W. M.) Henry Esmond; The Virginians.

LOCAL FICTION OF THE OLD WORLD

British Isles

BUCHAN'S (JOHN) The Half-Hearted.
BYNNER'S (E. L.) Zachary Phips.
COOPER'S (J. F.) Precaution.
DICKENS'S (CHAS.) Works.
EDGEWORTH'S (MARIA) Waste Not, Want Not; and The Barring Out.
ELIOT'S (GEORGE) Silas Marner.
FRANCIS'S (M. E.) The Story of Dan (R. P. S.)
GOLDSMITH'S (OLIVER) The Vicar of Wakefield.
HUGHES'S (THOMAS) Tom Brown's School-Days.
JACKSON'S (M. D.) A Daughter of the Pit.
JAMES'S (HENRY, JR.) The Spoils of Poynton; Tales of Three Cities.
JERROLD'S (DOUGLAS) Mrs. Caudle's Curtain Lectures.
MCILWRAITH'S (J. N.) The Curious Career of Roderick Campbell.
OLIPHANT'S (MRS. M. O. W.) The Second Son.

RICKERT'S (EDITH) The Reaper.
THACKERAY'S (W. M.) Works.
VON HUTTEN'S (BARONESS) Violett.
WHITE'S (R. G.) The Fate of Mansfield Humphreys.
WIGGIN'S (K. D.) A Cathedral Courtship; The Diary of a Goose-Girl; Penelope's English Experiences; Penelope's Irish Experiences; Penelope's Progress; The Affair at the Inn.

France

CARRYL'S (G. W.) Zut, and Other Parisians.
HOWARD'S (B. W.) Aulnay Tower; Guenn.
JAMES'S (HENRY, JR.) The American; The Tragic Muse.
PARKER'S (GILBERT) The Battle of the Strong.
PRINCE'S (H. C.) At the Sign of the Silver Crescent; The Story of Christine Rochefort; A Transatlantic Chatelaine.
THACKERAY'S (W. M.) Paris Sketch-Book.

Germany

FOUQUÉ'S (BARON DE LA M.) Sintram and his Companions; Undine.
GOETHE'S (J. W. VON) The Tale; Wilhelm Meister.
HOWARD'S (B. W.) Aunt Serena; The Open Door; Seven on the Highway.
LONGFELLOW'S (H. W.) Hyperion.
LUST'S (A. C.) A Tent of Grace.

Italy

ANDERSEN'S (H. C.) The Improvisatore.
BRADFORD'S (GAMALIEL, JR.) The Private Tutor.
CRANE'S (T. F., translator) Italian Popular Tales.
FULLER'S (H. B.) The Last Refuge.
HAWTHORNE'S (NATHANIEL) The Marble Faun.
HENDERSON'S (ISAAC) Agatha Page; The Prelate.
HOWARD (B. W.) and SHARP'S (WILLIAM) A Fellowe and his Wife.
HOWELLS'S (W. D.) A Foregone Conclusion; The Lady of the Aroostook.
JAMES'S (HENRY, JR.) Daisy Miller; Roderick Hudson.
JAMESON'S (ANNA) Diary of an Ennuyée.
SAINTINE'S (J. X. B.) Picciola.
SHERWOOD'S (MARGARET) Daphne.
STORY'S (W. W.) Fiammetta.
STOWE'S (H. B.) Agnes of Sorrento.
TINCKER'S (MARY A.) Two Coronets (R. P. S.)

Other Parts of Europe, and the Old World in General

ANDERSEN'S (H. C.) Only a Fiddler; O. T.; Stories; The Two Baronesses.
BACON'S (A. M.) In the Land of the Gods.
BAYLOR'S (F. C.) The Ladder of Fortune.
BJÖRNSON'S (B.) Stories.
BUCHAN'S (JOHN) The Half-Hearted.
BURNHAM'S (C. L.) Miss Pritchard's Wedding Trip.
CLEMENT'S (C. E.) Eleanor Maitland.
COOPER'S (J. F.) The Headsman; The Monikins.
CUMMINS'S (M. S.) El Fureidis.
DE QUINCEY'S (THOMAS) Narrative and Miscellaneous Papers; Romances and Extravaganzas.
FÉNELON'S (F. DE S. DE LA M.) The Adventures of Telemachus.
FULLER'S (HENRY B.) From the Other Side.
HAUFF'S (WILHELM) Arabian Days' Entertainments.
HAWTHORNE'S (NATHANIEL) Tanglewood Tales; A Wonder-Book for Girls and Boys.
HEARN'S (L.) Stray Leaves from Strange Literature; Kwaidan.
JAMES'S (HENRY, JR.) The Author of Beltraffio, etc.; Confidence; The Portrait of a Lady; The Siege of London, etc.
JAMESON'S (ANNA) Studies and Stories.
JAMISON'S (MRS. C. V.) The Story of an Enthusiast (T. P. S.)
JOHNSON'S Little Classics, 1–12.
KING'S (M. E.) Bread and Wine.
KIRK'S (ELLEN O.) The Revolt of a Daughter.
LAMB'S (CHAS. and MARY) Tales from Shakespeare.
LILLIPUT CLASSICS.
LONGFELLOW'S (H. W.) Outre-Mer.
MANN'S (RUFUS) The Prelude and the Play.
NOBLE (EDMUND) and PIMENOFF'S (L. L.) Before the Dawn.
RICHARDSON'S (A. S.) Stories from Old English Poetry.
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THE RIVERSIDE PRESS IN 1902
(*Fifty years later*)

THE RIVERSIDE PRESS
CAMBRIDGE

THE Riverside Press is attractively and conveniently situated on the banks of the Charles River, to which spot the firm removed its manufacturing business in 1852, having been previously on Remington Street. The estate now held comprises a tract of ground about four acres in extent. The buildings are separated from the public highway by large lawns, and the Park system, when completed, will furnish a wide roadway past the establishment. The original building, a three-story structure of brick, sixty feet by forty, may be distinguished from the pile in which it is imbedded by its old-fashioned style and dormer windows. It is connected with the fireproof warehouses that stand on the bank of the river, and forms an extension of the main building, which is four stories in height, and has a frontage on the east of one hundred and seventy feet, and on the north quite as great. In addition to these buildings are a brick safe a story and a half high for the storage of electrotype plates, a capacious engine and boiler house, and a large two-story building two hundred feet long, which contains the printing rooms.

The distribution of material and apparatus and the organization of work in these several buildings are planned to secure the greatest safety to property, the least possible handling of books while in process of manufacture, and the best conditions of healthy work on the part of the large number of men, women, and boys employed in the industry. The separation of the group from other buildings and its free space give the establishment a large immunity from the danger of fire, and the concentration of power also lessens the danger and economizes the force. A single engine operates the entire machinery in all the buildings, — for the press-rooms building one hundred and sixty feet away is connected by covered passages with the main group. Steam fire pumps are always in readiness for use, and a very complete outside tank and hydrant system gives adequate protection irrespective of the city fire department. The buildings are furnished with an automatic fire alarm which notifies the city fire department. The automatic sprinkler system is in place throughout, and a fire brigade, composed of eighty men employed at Riverside, is kept in constant training. Electricity is used throughout in lighting the premises. Adjacent to the buildings is a large paper warehouse in which some four hundred tons of printing paper are usually on hand. There is also a machine shop where a force of machinists is employed in making necessary repairs and alterations.

The central office is in a large and sunny apartment occupying

the second floor of the eastern wing. Here the members of the firm and the several superintendents, with their corps of bookkeepers, cashiers, clerks, and copyists, have their desks. On one of the walls hangs a three-quarters-length portrait of Mr. Houghton, Senior, painted by Robert Gordon Hardie in 1895, and presented to the Press by its founder.

Without passing into the outer air except to visit the detached fire-proof safe for the storage of plates, and the room devoted to the designing and type-setting of the Riverside Special Editions, described on another page, one may go from the counting room by passages and covered ways to every part of the premises, and follow the manufacture of a book in all its stages. On the same floor with the central office is the composing room, and connected with it are the quarters of a corps of proofreaders. Although type-setting machinery has been introduced, the main part of the composition is done by hand.

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A small printing-office has recently been equipped for the production of the special Riverside Press Editions. This is described on page 240.

The dry-pressing room on the lower floor of the main building is well supplied with racks on which the freshly printed sheets are allowed to dry, and with powerful hydraulics for pressing. This is a large, airy apartment thoroughly adapted to its use.

The bindery, which occupies the two upper floors of the main building, is equipped with all conveniences for the many necessary processes that must be carried on by hand, and with the best and most efficient machinery.

The old-time custom of apprenticeship, under which some of the world's best printers learned their trade, is still in vogue at Riverside. Long service is the rule, three employees having recently

completed a term of fifty years, and others having nearly as long a record. Several members of the force were with the late Mr. H. O. Houghton when the Press was founded, and it is not uncommon to find succeeding generations in the same family represented in the different departments.

The force includes some seven hundred people. Nearly every branch of the work requires a high degree of intelligence and education. A spirit of sympathy and assistance in time of trouble and distress, especially indicated by The Riverside Press Mutual Benefit Association, results in good feeling which contributes to the happiness of those connected with the business. Rarely does any one give up his position except for reasons that make such a step unavoidable. Loyalty to Riverside on the part of employers and employed is a characteristic feature, conducive to good work and the comfort of all.

THE ATLANTIC MONTHLY

N the 29th of April, 1857, Longfellow wrote in his journal: "Lowell was here last evening to interest me in a new magazine, to be started in Boston by Phillips and Sampson. I told him I would write for it if I wrote for any magazine." A week later the journal contained this entry: "Dined in town at Parker's with Emerson, Lowell, Motley, Holmes, Cabot, Underwood, and the publisher Phillips, to talk about the new magazine the last wishes to establish. It will no doubt be done; though I am not so eager about it as the rest." The eagerness of Phillips himself did not receive its full impetus until Mrs. Stowe promised him her cordial support. That there was at least one other dinner for the discussion of the project before it was definitely adopted, Longfellow's journal gives further testimony. In Pickard's "Life of Whittier" the following passage is found: "At a dinner given by Mr. Phillips, the publisher, in the summer of 1857, there were present Longfellow, Emerson, Whittier, Lowell, Holmes, Motley, Edmund Quincy, and other writers of high reputation. The plans for the new magazine were discussed and arranged at this dinner. Mr. Underwood nominated Lowell as editor-in-chief, and his name was received with enthusiasm. Holmes suggested the name 'The Atlantic Monthly.' The success of the enterprise was assured from the start, and a new era in American literature was inaugurated."

Lowell had shrewdly insisted as "a condition precedent" that Dr. Holmes should be engaged as the first contributor. He demurred, but yielded to his friend's urgency, and in later years could say of Lowell that he "woke me from a kind of literary lethargy in which I was half slumbering, to call me to active service." Mr. F. H. Underwood was chosen assistant editor.

Ten of the fourteen authors who made the principal contributions to the first number were Motley, Longfellow, Emerson, Charles Eliot Norton, Holmes, Whittier, Mrs. Stowe, J. T. Trowbridge, Lowell, and Parke Godwin. Whittier and Longfellow each contributed a poem; Lowell, his sonnet "The Maple," the verses on "The Origin of Didactic Poetry," and editorial pages of prose; Emerson gave, besides the essay "Illusions," four short poems, of which two were "Days" and "Brahma;" Mrs. Stowe and Mr. Trowbridge were represented by short stories; and there was the first installment of "The Autocrat of the Breakfast-Table." All the articles were unsigned, and it is no wonder that every one asked himself and his neighbor who this Autocrat might be, with his off-hand introduction, "I was just going to say, when I was interrupted;" for there could not have been one reader in a thousand who recalled that in the old "New England Maga-

EDITORS OF THE ATLANTIC MONTHLY

JAMES T. FIELDS WILLIAM DEAN HOWELLS
THOMAS BAILEY ALDRICH JAMES RUSSELL LOWELL HORACE ELISHA SCUDDER
WALTER H. PAGE BLISS PERRY

zine" for 1831 and 1832 there were two papers of an Autocrat of the Breakfast-Table by a young student of medicine; and the whimsicality of going on after an interruption of twenty-five years would have puzzled even the knowing ones of a generation which had not yet learned the Autocrat's habit of thought. The authorship of the articles was evidently an open secret in some quarters, for the Boston correspondent of the "Springfield Republican" was able to send his paper immediately an ascription of all the articles to their several writers.

These notes about the first number of "The Atlantic" are set down to recall the serious and clear aim of the projectors of the magazine: they were making American Literature. It was not as a mere publishing enterprize, but as an institution, that they regarded it. Nearly all the other American magazines that were then in existence have perished, and those that have survived have radically changed their character. Holding fast to the faith of its founders, that Literature is one of the most serious concerns of men, and that the highest service to our national life is the encouragement and the production of Literature, "The Atlantic" has never had owner or editor who was tempted to change its steadfast course by reason of any changing fashion.

In 1857 there were not wanting those who were on a keen lookout for heterodoxy in matters of religious belief in the pages of the new magazine. Of the very first number one of the sectarian papers, published in Boston, said, "We shall observe the progress of the work not without solicitude." Their watchfulness was soon rewarded in a measure, for of the third number they declared, "The only objectionable article is one by Emerson on 'Books,' in which the sage of Concord shows his customary disregard of the religious opinions of others and of the fundamental laws of social morality." The next month it was a little better: "With the exception of a slur at the doctrine of eternal retribution, in the Literary Notices, we do not recall anything really exceptionable in its pages." The curious reader may find the slur in a single sentence of Dr. Holmes's review of Mrs. Lee's Parthenia, — a sentence which, aside from its great length, has nothing astonishing about it except the fact that forty years ago its sentiments could not pass unchallenged.

It was, indeed, especially in the writings of Dr. Holmes that the seeds of danger were believed to be planted. In a letter written to Motley in 1861, he exclaimed, apropos of "The Atlantic," "But oh! such a belaboring as I have had from the so-called 'evangelical' press for the last two or three years, almost without intermission! There must be a great deal of weakness and rotteness when such extreme bitterness is called out by such a

good-natured person as I can claim to be in print." Even the New York "Independent," which was printing every week the sermons of Henry Ward Beecher, said of "The Professor at the Breakfast-Table" when it appeared as a book: —

"We presume that we do but speak the general conviction, as it certainly is our own, when we say that that which was to have been apprehended has not been avoided by the 'Professor,' but has been painfully realized in his new series of utterances. He has dashed at many things which he does not understand, has succeeded in irritating and repelling from the magazine many who had formerly read it with pleasure, and has neither equaled the spirit and vigorous vivacity nor maintained the reputation shown and acquired by the preceding papers."

Writing of these papers nearly twenty-five years after their first publication, Dr. Holmes himself said: "It amuses me to look back on some of the attacks they called forth. Opinions which do not excite the faintest show of temper at this time from those who do not accept them were treated as if they were the utterances of a Nihilist incendiary."

The reverential liberality of religious thought, expressed by Emerson and Dr. Holmes, each in his own way, became (as it could not fail to become) characteristic of the magazine. James Freeman Clarke wrote for "The Atlantic" most of his "Ten Great Religions" and at a later time John Fiske published here "The Idea of God," the first of his remarkable studies in religion. While wholly unsectarian, the magazine has maintained an attitude of reverence toward the historic faiths, and its pages have been open to writers, of whatever creed, who have given religious interpretation to the phenomena of human life.

In 1862 scientific articles by Agassiz began to appear, and a long succession of his writings was brought to an end by a paper published in 1874, just after his death. Even if "The Atlantic" had done nothing else in the field of science, this record would be worth making; but the great achievements of these later years have always formed an important part of its contents, and have been related by men like Rodolfo Lanciani, Percival Lowell, N. S. Shaler, G. F. Wright, Ira N. Hollis, G. H. Darwin, Simon Newcomb, W. J. McGee, and John Trowbridge.

The choice of Lowell as editor committed "The Atlantic" at once to the highest standards in literature and politics. The first number showed clearly its views with regard to the overwhelming social and political problems of the time. In an article on the "Financial Flurry," Parke Godwin wrote of "the Slave Power, which consults no interest but its own in the management

of government, and which will never make a concession to the manufacturers or the merchants of the North, unless it be to purchase some new act of baseness, or bind them in some new chains of servility." To the second number Edmund Quincy contributed a spirited denunciation of the outcome of slavery, in an article under the title "Where Will it End?" It was to the use of such articles as these that Mr. Underwood referred when he wrote, "The public understood and felt that this was the point of the ploughshare that was to break up the old fields."

When the war began, the spirit of the magazine was shown by its ceasing to print on its cover the rather melancholy woodcut of John Winthrop, and putting in its place the flag of the Union, which is to be found on the title-pages of the bound volumes as late as 1873, and which was resumed during our war with Spain in 1898. But the real patriotism of "The Atlantic" was written in every kind of contribution to its pages. As one of the many forms of expression which it took, it is pleasant to recall that here for the first time appeared "Barbara Frietchie," "The Man without a Country," "Battle Hymn of the Republic," "Our Orders," and the second series of the "Biglow Papers." The list might be almost indefinitely extended, to include writings passing beyond the war-time, through all the troublous days that followed, and into these later decades, charged with new problems of their own. Mr. Moody's "Ode in Time of Hesitation," for instance, was printed in "The Atlantic" during 1900.

In dealing with all these new problems, — of reconstruction, of civil service reform, of a sound currency, of the new foreign relations involved in our policy of expansion, — liberality and vigor, we hope it can be said, have marked the course of "The Atlantic." Certainly, one important fact has never been forgotten, — that political questions are, and have always been, material for good literary work. It is but a few years since the ringing lines of Mr. Aldrich's "Unguarded Gates" carried on the tradition of the magazine in bringing the art of the poet to bear upon a matter of the highest moment to the citizen. Among the writers who have recently discussed political affairs in its pages are such men as Theodore Roosevelt, Grover Cleveland, Richard Olney, James Bryce, Woodrow Wilson, Carl Schurz, Goldwin Smith, John W. Foster, James Ford Rhodes, Edwin Burritt Smith, Alleyne Ireland, Brooks Adams, William Garrott Brown, Henry Loomis Nelson, Talcott Williams, Edward M. Shepard, Walter H. Page, Samuel W. McCall, Benjamin Kidd, Charles A. Conant, John Jay Chapman, Henry D. Sedgwick, Jr., George W. Alger, William Allen White, and Thomas Nelson Page.

Particular phases of social and industrial life in different sec-

tions of the country receive constant treatment in its pages. Among the representative papers in this field have been Booker Washington's studies of industrial training in the South, Jacob Riis's story of the long struggle for the better housing of the poor in New York, and Rollin Lynde Hartt's sketches of life in New England and the West. Many of the more important questions involved in our national growth have been made the subject of notable groups of articles, like the Reconstruction Series of 1901, the Race Question papers of 1902, and the series upon Business Ethics in 1904. The quickened interest that Americans are feeling in foreign affairs is recognized by regular Foreign Letters from the various European capitals. Affairs in Cuba, Porto Rico, and the Philippines have been discussed by writers of especial competence and acquaintance with the actual conditions of affairs in these islands.

The first important change in "The Atlantic's" history followed the breaking up, in 1859, of the firm of Phillips, Sampson & Co., through the death of the principal partners. It passed then into the hands of Ticknor & Fields. From them it has descended, through the succession of firms which has followed, to the present publishers. For more than a year after the transfer to its new proprietors Lowell remained its editor. His correspondence, through all the period of editorship, is full of references to "The Atlantic." "To be an editor is almost as bad as being President," he says, at a time when he was "at work sometimes fifteen hours a day."

In 1864, when "The North American Review," of which Lowell was at that time one of the editors, also passed into the hands of Ticknor & Fields, he wrote to Mr. Fields, "It 's a great compliment you pay me that, whenever I have fairly begun to edit a journal, you should buy it." In 1861 he had handed over to Mr. Fields himself the editorship of "The Atlantic," with this philosophical conclusion to a most cordial letter: "Nature is equable. I have lost 'The Atlantic,' but my cow has calved as if nothing had happened." All the good wishes that he made for the success of the new editor were abundantly realized. Mr. Fields possessed, to an exceptional degree, the power of establishing and maintaining intimate personal relations with such men and women as those who had been associated with "The Atlantic" from the first. By the use of the same gift the circle of opportunity was extended year by year, and all the results were inevitably to the advantage of "The Atlantic" and its publishers. In recording his recollections of Mr. Fields, John Fiske has said that "in his youth he used to surprise his fellow clerks by divining beforehand what kind of a book was likely to be wanted by any chance customer who entered the store."

If one should go through the volumes between 1861 and 1871, the decade in which Mr. Fields conducted the magazine, and transcribe the names of most frequent recurrence, together with some of the titles to which they are joined, the result would be merely a list of many of the best known authors and their works. Lowell himself remained a constant contributor of the best things that came from his pen, as for example "The Cathedral" and the "Commemoration Ode." It was almost as if he had a vision of the future that when he sent his successor the poem from which the lines are cut into the granite beneath St. Gaudens' imperishable monument to Shaw, he wrote, "I wanted the poem a little *monumental.*"

Besides the names that have already been recited, there were other shining ones steadily reappearing. Among them that of Hawthorne, under the writings published in his last years and posthumously, must stand alone. From the earliest days of the magazine, when Lowell wrote to Mr. Higginson, not yet a colonel, that he thought his contributions "the most *telling* essays we have printed," there was an infinite variety of work from the pen which recently has been recording "Part of a Man's Life." Professor Charles Eliot Norton, who wrote for the first number, has been a contributor at intervals ever since. The same is true of that veteran contributor, John Townsend Trowbridge. Beginning almost as early, and continuing virtually as late, have been the contributions of Dr. Edward Everett Hale. In the earlier days the names of E. P. Whipple and Richard Grant White were constantly in evidence, and by the side of Mrs. Stowe, in the long list of notable women who in this early time wrote for "The Atlantic," stood Miss Prescott, now Mrs. Spofford, Miss Rose Terry, afterwards Mrs. Cooke, Mrs. Thaxter, Miss Lucy Larcom, Miss Rebecca Harding, now Mrs. Davis, Helen Hunt, and Julia C. R. Dorr. This brilliant group of women were the forerunners of many more, among them Mrs. Fields, Mrs. Elizabeth Stuart Phelps Ward, Mrs. Catherwood, Mrs. Deland, Mrs. Foote, Mrs. Julia Ward Howe, Mrs. Kirk, Mrs. Miller, Mrs. Wiggin, Miss Jewett, Miss Murfree, Miss Repplier, Blanche Willis Howard, "Octave Thanet," Miss Alice Brown, Miss Eliza Orne White, "Vernon Lee" (Miss Paget), Miss Mary Johnston, Miss Daskam, Mrs. Edith Wharton, Miss Harriet Monroe, Mrs. E. R. Pennell, Jennette Lee (Mrs. Gerald Stanley Lee), Mrs. Blashfield, Miss Margaret Sherwood, Mrs. Mary Austin, Miss Mary Moss, and Miss Mary Tracy Earle. But a catalogue of Homeric completeness would attain Homeric dimensions.

As the magazine was inaugurated at a dinner-table, and owed still more to a certain Breakfast-Table, it is not surprising that a

sort of social bond was felt to exist between the publishers, editors, and principal contributors. Longfellow and Underwood have both recorded the meetings of an Atlantic or Magazine Club which met for dinner at about the time "The Atlantic" was issued each month. Later, the publishers of "The Atlantic" celebrated the seventieth birthdays of Whittier, Holmes, and Mrs. Stowe, by giving "breakfasts" or garden-parties of an importance and a significance greater by as much as the fame of the writers they sought to honor had grown during the interval.

Even in the days of the monthly Atlantic Dinner — which was made possible by the fact that most of the contributors lived in the neighborhood of Boston — the magazine was not local. It attracted to itself writers from all sides, and soon had many contributors at distances which forbade their participating in Boston festivities. Almost every number now shows the coöperation of authors in many parts of the country and from other lands.

After the passing of its first group of great writers, "The Atlantic" continued to hold a supremacy which was generally conceded. The year 1866 was marked by the coming to Boston of the two men whose names for the next twenty-four years were to be most closely associated with the magazine, Mr. T. B. Aldrich and Mr. W. D. Howells. When Mr. Fields retired from the editorship, Mr. Howells succeeded him. Lowell wrote to him about "sitting in the seat of the scorner, where I used to sit." From 1871 until 1880, when he gave place to Mr. Aldrich, he was not only the editor, but so constantly a contributor that perhaps no one person in the whole history of the magazine has given more to its pages. Mr. Aldrich, too, has published in these pages, before and since his period of editorship as well as during that period, much of his permanent work in prose and verse. Mr. Aldrich was succeeded in the editorship, in 1890, by Horace E. Scudder, another frequent and valued contributor to the magazine. In 1897 its conduct was assumed by Mr. Walter H. Page. He was succeeded in 1899 by Mr. Bliss Perry, the present editor.

These editors have enlisted in the service of the magazine many famous names: in Fiction, for instance, besides Howells and Aldrich and the brilliant women already named, Henry James, Bret Harte, Mark Twain, Thomas Hardy, F. Marion Crawford, Arthur S. Hardy, Frank R. Stockton, S. Weir Mitchell, Gilbert Parker, F. Hopkinson Smith, Rudyard Kipling, G. W. Cable, Paul Leicester Ford, F. J. Stimson, and many more. Among its recent story writers, of the younger generation, have been Norman Duncan, Jack London, John Buchan, Will Payne, Robert Herrick, George S. Wasson, Henry M. Rideout, Charles B. Stewart, and S. Carleton.

Much of the best verse produced in America has first seen the light in the "Atlantic." It has lately published poetry of high quality by such writers as William Vaughn Moody, Josephine Peabody, Stephen Phillips, Henry Newbolt, John B. Tabb, Arthur Colton, George E. Woodberry, Anna Hempstead Branch, Richard Watson Gilder, and William Watson.

The list of Atlantic essayists includes almost all the American writers of distinction, and it is impossible to make anything like a roll-call of their names. In literature, they have stood for the highest critical standards, and they have touched every side of contemporary life with brilliancy and power. To choose illustrations from a single field, that of Education will perhaps serve to indicate the quality of "The Atlantic's" discussions, and it is enough to say of the educational papers in "The Atlantic" that they have been written, in recent years, by Presidents Eliot, Hadley, Low, Hyde, Wheeler, Jordan, Adams, Pritchett, and Angell, and by teachers like Hugo Münsterberg, William James, Albert S. Cook, Francis B. Gummere, Le Baron R. Briggs, and C. Hanford Henderson. The magazine has always been hospitable to articles dealing with various phases of outdoor life. But no student of American life and manners at the opening of the twentieth century can fail to be impressed by the recent renaissance of open-air sports. Summer outings have become more general, longer, and of greater variety; manifold new opportunities for recreation throughout the year are being opened; more city-worn people are turning to those which already exist. Recognizing the paramount importance of some measure of life in the open to the happiness and efficiency of modern men and women, "The Atlantic" has arranged to treat with catholicity and comprehensiveness the more notable modes of sport and out-door life. Duly qualified writers celebrate each his favorite recreation, and show its place in the art of right living.

Of other kinds of literature peculiarly characteristic of "The Atlantic" may be mentioned, in a passing list that makes no pretensions to completeness even in the enumeration of the greatest names, Mr. Fields's "Yesterdays with Authors," Mrs. Kemble's "Reminiscences," Dr. Hale's "A New England Boyhood," Mrs. Lathrop's "Memories of Hawthorne," Colonel Higginson's "Cheerful Yesterdays," Dr. Birkbeck Hill's "A Talk over Autographs," the Autobiographies of Prince Kropotkin and W. J. Stillman, Mr. John S. Wise's "The End of an Era," Mr. Henry A. Clapp's "Reminiscences of a Dramatic Critic," the Norton-Ruskin Letters, Mr. Trowbridge's "My Own Story," Thoreau's Journal, and the many contributions, both prose and verse, of John Hay, Charles Dudley Warner, E. C. Stedman, R. H. Stoddard, G. E. Woodberry, John Burroughs, John Muir, Bradford Torrey, and Samuel McChord Crothers.

In its studies of History "The Atlantic" has never lost sight of the foundations of our national life. Parkman in his studies of colonial history, and Fiske in a great variety of historical papers, afterward gathered into his several books, are among the contributors in this field. They call to mind, also, Carl Schurz's "Abraham Lincoln," James C. Carter's "Tilden," Royce's "Frémont," Mahan's series of the "Companions of Nelson," Ropes's "General Sherman," Dr. Allen's "Phillips Brooks," J. H. Denison's "General Armstrong," Senator Dawes's "Recollections of Stanton," Woodrow Wilson on "President Cleveland," Fiske on "Arbitration," Eliot on "Five American Contributions to Civilization," Andrew D. White on "The Warfare of Humanity with Unreason," and a long line of articles by Charles Francis Adams, Edward Atkinson, William Everett, Henry Cabot Lodge, and other distinguished publicists already mentioned.

The conditions of American life have changed greatly since the early days of "The Atlantic," and the task of a magazine whose aim it is to give literary interpretation of American life is a very different task from what it was forty years ago. Not only is life much more complex, but the conditions of the publication of literature are wholly different, — unlike what they were even a dozen years ago. The increased volume of production that has followed the cheapening of manufacture and the lessened cost of distribution has not unnaturally led to much confusion of thought. We sometimes hear that the day of a high literary standard and of definite literary aims is past. Yet fair comparison of the literary work done in the United States to-day with the work that was going on in 1857 will show that there has been little, if any, real decline in any field, and that in most fields there has been a distinct advance. In Fiction, if Hawthorne be set aside (as it is fair to set aside any great genius), there is much more work done now of the grade next to the very highest than was done forty years ago; in History there has been as great an improvement in style as there has come a wider and surer grasp in these days of fuller knowledge; in Politics and Social Science there has been no falling away by our few best writers, and the field is larger and the spirit of liberality more generous; and by the Exact Sciences new worlds full of revelation and romance have been discovered since Agassiz first wrote for "The Atlantic." The conspicuous changes that have taken place are two: we have no single group of men of such genius as the group that contributed to the early numbers; and as a result of the spread of culture no man of less than the very highest rank can now hold as prominent a position as a man of the same qualities held when good writers were fewer. There are in fact more contributors to the present

volume of "The Atlantic" who have made literature the chief work of their lives, whose standard is high, whose aims are definite, and who have won success, than there were to the first volumes; and the range of subjects treated now is wider. But amid all the changes of nearly fifty years the magazine has remembered the purpose of its early days. It is still an American magazine for American readers. It has confidence in their interest in everything that concerns the national life; in our achievements, our political and social constitution, and our conscious or unconscious ideals. It holds that the most important service which an American magazine can perform is the interpretation of this country to itself, by the promotion of sympathy between the different sections of our varied population, the frank examination of our national characteristics, the study of our perplexing problems, the encouragement of our art and literature, and the reinforcement of those moral and religious beliefs upon which depends the success of our experiment in self-government.

"The Atlantic" will therefore endeavor to picture to its readers, month by month, the real forces that make up American life. Its writers are drawn from every quarter of the United States. It aims now, as always hitherto, to give expression to the highest thought of the whole country. But it will continue to note the more important intellectual movements in foreign countries; to survey the scientific, industrial, and commercial changes that mark the beginning of the twentieth century; and to discuss those international questions which have forced Americans to become citizens of the world.

THE EDUCATIONAL DEPARTMENT

HE Educational Department of Houghton, Mifflin & Co. was established in 1882 at a time when progressive teachers were asking that the reading books in use in the public schools be supplemented by the best English and American literary masterpieces in complete form. To meet this need the Department as its first enterprise began to issue in 15-cent editions such complete literary masterpieces as appeared to be best adapted to the tastes and capabilities of school children, and the name chosen for the books thus issued was the Riverside Literature Series.

Mr. Horace E. Scudder, who had for a long time been advocating the reading of good literature in the public schools, became the general editor of this new Series, and personally edited several of its issues. The sales of some of the earlier numbers of the Series were at first quite small; but as the Series grew in numbers it grew also in popularity, and the sales increased from 6000 a year to over 1,000,000 a year. At present the Series consists of over 180 books containing over 1800 complete literary masterpieces, comprising poetry, history, biography, the study of nature, mythology, and such other subjects as are to be found in the best literature of all ages and of all countries. As a stepping stone to literature the "Hiawatha Primer," one of the books of this Series, by Florence Holbrook, occupies a unique place among the first books in reading.

Other series from time to time have been published, including a valuable nine-volume collection of poetry edited by Dr. William J. Rolfe.

From the publication of the Riverside Literature Series the Department naturally turned its activities to the issue of other text books along the line of literature, bringing out with the coöperation of the Boston Supervisors a valuable collection entitled "Masterpieces of American Literature" which remains a standard reader for the higher grammar grades. It also added to its list histories of American and English Literature written by such accomplished writers and educators as Thomas Wentworth Higginson, Professor Charles F. Richardson of Dartmouth College, Dr. William E. Simonds of Knox College, and Dr. Eva March Tappan, head of the English Department of the Worcester English High School. Its list of college text-books has been strengthened by a notable work on the "Study of Prose Fiction" by Bliss Perry, Editor of the "Atlantic Monthly."

In 1898 the attention of the Department was attracted to an

able paper read at the Washington meeting of the National Educational Association by William F. Webster, Principal of the East High School at Minneapolis. This paper advocated the study of composition in connection with the study of literature and was strongly endorsed by the Departments of Secondary and Higher Education of the N. E. A. Mr. Webster was induced by the Department to develop his views into a text book, which has since taken high rank among the many composition books published in recent years. Lately Mr. Webster, in association with Mrs. Alice W. Cooley, formerly Supervisor of the Primary Grades in Minneapolis, has written a series of Language books based upon the same fundamental idea, which carries the study of English from the intermediate grades through the high school.

Some of the best English translations of the ancient classics have been issued in student's editions, that pupils who never study the originals may have some idea of Greek and Latin literature.

Another line along which the Department has moved in its publishing enterprises is History. In this subject as in literature it has sought for its authors among writers who have already achieved distinction in their special fields. Among the first of these books to be published were Fiske's "Civil Government in the United States" and Fiske's "History of the United States for Schools," both of which illustrate the charm of style, simplicity of language, and philosophical and historical power which have made for Mr. Fiske his wide reputation as a writer. A more advanced "History of the United States" as well as a "History of England," prepared by Mr. J. N. Larned, Editor of "History for Ready Reference," were afterwards published, and they have become recognized among the leading text books in their lines.

Dr. Tappan, who was mentioned earlier in this sketch, has also shown her skill as a writer of books for younger minds in interesting historical narratives issued under the titles of "Our Country's Story" and "England's Story."

While its strength has lain chiefly in books in literature, history, and English, the Department is expanding along other lines to meet the varying needs of the educational curriculum.

THE SUBSCRIPTION BOOK DEPARTMENT

THERE are so many writings on Messrs. Houghton, Mifflin & Co.'s list that have become classics of American literature that it was long ago found necessary to meet the growing demand for handsome editions of the complete works of the more famous American authors. Owing to the character of these writings this firm was one of the first to offer to the public by "subscription" genuine editions of permanent literary value, as opposed to the meretricious works so often placed on the market by that means.

The Subscription Department in its present form was organized in September, 1891, and its first undertaking at that time was the publication of the complete works of Hawthorne, Longfellow, Whittier, and Holmes, all of which followed within a comparatively short time. With succeeding years the works of later authors have been added, those, for example, of Emerson, Bret Harte, John Fiske, Dickens, Thackeray, Macaulay, John Burroughs, T. B. Aldrich, H. B. Stowe, Lockhart, and Shelley. The latest set to be issued is that of the complete writings of Henry D. Thoreau, which will appear in the spring of 1906.

No expense or trouble has been spared in the manufacture of these beautiful editions. They have all been made at The Riverside Press; and can be bought in standard form, fine library sets, and *éditions de luxe*. Many of them are superbly illustrated with portraits and scenes in photogravure and with rare and interesting facsimiles of documents and letters. In some cases fine color work has been used. Among the many prominent artists who have, by their work, made these editions attractive, appear the names of Frederic Remington, Howard Pyle, W. T. Smedley, E. Boyd Smith, Ross Turner, William L. Taylor, Alice Barber Stephens, Jessie Willcox Smith, A. I. Keller, Albert Herter, Jules Guérin, Robert Blum, H. M. Brock, Mary Hallock Foote, F. C. Yohn, John LaFarge, F. D. Millet, and Eric Pape. The bindings are sumptuously tooled by hand without and within, and the widest selection is possible in the gratification of personal taste. The success of these undertakings has shown beyond question that there is a very large public which desires splendidly printed and finely bound complete editions of its favorite American and English classics.

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not only a rich opportunity but a very great necessity for editorial work of a supplementary nature, owing to the large amount of comparatively recent material that has been published regarding Scott and many of the people referred to in the biography. Taking advantage of this large fund of material, the editor, Miss Susan M. Francis, has compiled a series of extremely interesting and valuable notes, of very great importance in connection with the subject, but of a kind which could not have been incorporated by the author himself.

The illustrations include the best portraits of Scott and his friends and kinsmen, views of Abbotsford, and other pictures, which have been obtained as far as possible from the original sources. The illustrations are all printed on Japanese paper. The text is printed on a fine antique laid, deckle-edged paper, manufactured especially for this edition. The result is an edition of abiding value, so supplemented by editorial and artistic labor that it may be said to be as definitive as it is sumptuous.

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The editions mentioned above can be obtained in practically any style of binding, owing to the rare facilities offered by The Riverside Press, which are described in some detail in another section of this catalogue.

THE RIVERSIDE PRESS EDITIONS

THOUGH the publication of the beautiful books in limited editions known as the Riverside Press Editions had a formal beginning no further back than 1900, the origins of such work can be traced as far back as the founding of The Riverside Press. From the start an ideal of typographical excellence as well as of commercial success prevailed in the minds of the owners; the quality of the general work of the Press did much to raise the standards of printing in America, and wherever possible, as in large-paper editions, subscription books, and privately printed works, where a considerable outlay of expense was warranted by the conditions of publication, special effort was made to produce noteworthy volumes. The result included such admirable productions as the large-paper edition of Bacon's works, and Burton's "Anatomy of Melancholy," and, as time went on, the subscription editions of the great New England authors and many memorial volumes of fine typographical distinction.

It was not, however, until the arrival of Mr. Bruce Rogers at The Riverside Press that the printing of beautiful books became the field for the work of a special department. In 1900 was published the first of the Riverside Press Editions, "The Sonnets and Madrigals of Michelangelo," translated by William Wells Newell. Since then, more than a score of books have been printed, and they are now being produced at the average rate of six volumes a year, or three in each of the two publishing seasons of spring and fall.

The aim of the series as it has been shaped by Mr. Rogers, with his mingled aptitudes of artist and practical printer, backed by the hearty coöperation of the publishers, is three-fold.

The first ideal which has been kept constantly in view is that of mechanical perfection in book-making. It has been the unflagging endeavor of every one connected with the making of the Riverside Press Editions to have them, in paper, in ink, in press work, in make-up, in binding, as perfect as possible, regardless of the expenditure of time and money.

The second ideal of the series has been that of artistic beauty and fitness. Mr. Rogers has consistently avoided all strangeness and oddity of typographical style, and has continually sought for the simplicity and dignity of Aldus and the other great printers of the Italian Renaissance. He has not been led astray by the vagaries of manuscripts and incunabula in which William Morris, with his pre-Raphaelite sympathies and preoccupations, found his

chief typographical inspiration. The result has been that the Riverside Press Editions have been dignified and beautiful *books* rather than specimens of fantastic decorative art.

The third ideal of the series concerns its subjects. It is proposed to include in it nothing that is not of the first literary excellence and interest. The works which have been selected fall into three classes, — imperishable masterpieces of the world's literature, rare and curious works, hardly accessible, yet possessing some enduring charm, and favorite books of the savory style that lends itself most happily to distinctive literary treatment.

These divisions may be typified in "The Essays of Montaigne," in Plutarch's "Consolatorie Letter unto his Owne Wife as Touching the Death of her and his Daughter," and in Sterne's "Sentimental Journey." Lately there has been added a series of Special Limited Editions issued at a slightly lower price than the Riverside Press Editions, though with equal care, for the publication of Americana, such as the "Documents Relating to the Purchase and Exploration of Louisiana," published in 1904, and the series of Bibliographies of American Authors, now under way.

As the work has gone on, it has been found necessary to enlarge in every direction the facilities for its handling. A regularly organized Department of Special Editions has been instituted, and Dr. Ferris Greenslet of the "Atlantic Monthly" has been appointed the editor of the series to formulate plans for its extension, to attend to the establishing of authoritative texts, and provide such editorial apparatus as may from time to time become necessary.

The growth of the series has made necessary a similar extension on the mechanical side, and a special work-room has been provided at Riverside for the production of Riverside Press Editions. One of the old buildings on the river bank has been remodeled and refitted for this purpose. With its walls of brick, large, heavily mullioned windows, and open-timbered roof, this room presents something of the attractiveness of the earlier printing establishments, before the advent of machinery. This attraction, however, is due almost wholly to the substantial and workmanlike character of the fittings, and is not the result of any effort to create an effect. In it some of the methods of the old-time printers are being employed. The only machines are the heavy hand presses upon which occasional volumes of the Riverside Press Editions are printed, for many of these books are printed wholly by hand, and often they are printed directly from the types, and not from electrotype plates.

The establishment of a special workshop has given Mr. Rogers larger opportunities for investigation and experiment, and it is believed that his study of inks and paper will lead to important results in the history of artistic printing.

The series of Riverside Press Editions as it has grown from year to year has met with success of the most notable nature. The edition of nearly every work that has been issued has been exhausted upon or before publication. It has met with the warmest and most sincere commendation from book-lovers, collectors, and critics of both literature and art. The seal of the highest official approval was put upon the series when at the Louisiana Purchase Exposition in St. Louis in 1904 Mr. Rogers's work on the Riverside Press Editions received the grand prize in the Department of Applied Arts.

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ALEXANDER HAMILTON
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Of the foregoing lists the Publishers are still able to supply a very few copies of Montaigne's Essays, and Chaucer's The Parlement of Foules. Copies can also still be had of Spenser's Prothalamion and Epithalamion, The History of Oliver and Arthur, Mrs. Pennell's My Cookery Books, Documents Relating to Louisiana, Plutarch's Consolatorie Letter, Sions Sonets, and the Bibliography of Nathaniel Hawthorne, While the editions last they can be purchased at the original prices as above.

Descriptive circulars showing the various styles of typography of these volumes may be had upon application to the Publishers.

Other interesting titles are in preparation for 1906.

TITLE-PAGE DEVICES USED BY HOUGHTON, MIFFLIN AND COMPANY

PRINTERS in all ages since the invention of their art have been wont to employ distinctive emblematic devices or trade-monograms. Before title-pages were introduced, and in many cases afterward, an inscription or "colophon" appeared on the last page of every book, containing the place or year of its publication, or both, and the name of the press at which it was manufactured. Dual shields appear on the excellent books published by the firm of Faust and Schöffer. An anchor embraced by a dolphin was the emblem of Aldus; the anchor signifying stability or slowness, and the dolphin swiftness, the combination presenting symbolically the Aldine legend, *Festina lente*, — "Make haste slowly." The father of printing in the English language, William Caxton, decorated his books with a monogram. Iodocus Badius, besides his initials, employed a wood-cut showing the interior of a printing-office, with a hand-press of the period.

In relief upon a handsome window of stained glass, these devices of classic printers greet the visitor as he enters the Park Street office, and upon the same window appears the device adopted by the firm. The old firm of Hurd and Houghton used a monogram designed by Mrs. B. F. Stevens, the daughter of Mr. Whittingham, proprietor of the famous Chiswick Press, London, who designed most of the typographical ornaments which give distinction to her father's printing office. When Mr. Elihu Vedder published with this firm his accompaniment to "The Rubáiyát of Omar Khayyám," he furnished for the volume a title-page ornament, representing a boy on the bank of a stream sailing paper boats. On a scroll was "The Riverside Press." The firm asked Mr. Vedder

to repeat this device in a form practicable for ordinary title-pages, and he did so, substituting the motto which had long been in use by the head of the firm, *Tout bien ou rien*, — "Do everything well or do nothing." This emblem began to be used in 1885, but in the fall of that year Mr. Sidney L. Smith, whose decorative work is found in some of the most notable illustrated books, produced another design upon the same general theme, and the Vedder-Smith sketch is now familiar to the public on the books which Houghton, Mifflin and Company publish, either in its form as at first adopted, or as still later simplified by Mr. Bruce Rogers. Its special significance readily appears when one considers that the printing-house which is identified with this firm took its name from its position on the banks of the Charles.

Still further modifications of this device have been made from time to time to meet special exigencies; in which, however, the piping boy has always remained the essential symbol. Representations of several of these designs follow.

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